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light bluish green, as some rose leaves, may be painted with brown green, and a little deep blue green. Reddish tones seen frequently in the edges of rose leaves, or in the young shoots can be given with iron violet. The brown of dead leaves may be painted with dark brown, shaded with black. Dark brown subdued with black may also be used for shrubby stems.

EMBROIDERY HINTS.

A. B., Topeka, Kan.—Chamois leather may be used with good effect for embroidered covers of portfolios, cigar-cases, or blotting-books. A conventional design is outlined in gilt tinsel and colored braid, and the spaces are filled in with long stitches in silk or crewel. The colors used are soft shades of pink, blue and yellow, each filling a separate space.

H. J., Atchison, Kan.—(1) Very simple conventional designs suitable for your braided valance were given in *The Art Amateur*, of August, 1884. (2) Black, brown, blue, old gold, gold, yellow and pink in the Florence etching silks for decorating table linen are the safest colors to use when frequent washing is involved. Use tepid water and castile soap.

PAINTING GLAZED HOLLAND.

J. S., Topeka, asks what preparation should be used before painting in oils on glazed Holland window-curtains. No special preparation of the surface is necessary. Mix the colors with turpentine instead of with oil, and they will not run.

PAINTING ON MATTING.

ASTER, Jamestown, N. Y.—A screen of four panels of hollyhocks, magnolia, and white and purple lilacs, as you suggest, might be effective if broadly and boldly executed. Use ordinary oil colors with turpentine, instead of oil, laying on the color heavily with flat bristle brushes. Do not attempt much detail, and try to finish each panel in one painting without the necessity of retouching.

PAINTING ON STONE IN WATER-COLORS.

H. F., Cairo.—Before you can paint on any kind of porous stone the absorption must be checked. In using water-colors upon small and fine stone, saturate the surface with white of egg, and when that is dry, paint with body color, and varnish with white spirit varnish.

SKETCHING SKY EFFECTS.

SUBSCRIBER, Pittsfield, Mass.—Good sky effects are obtainable with charcoal, but they are those of smoky and cloudy skies. In taking notes of clear atmospheric effects, nothing is so good as water-color; and, as the latter is not always handy for rapid sketching, pastels may be substituted. It is wonderful how rapidly and truthfully effects of sunrise or sunset may be noted by means of these soft, colored chalks.

PAINTED LACE.

G. S., Boston.—(1) Painted lace is done in water-colors mixed with Chinese white. It is an imitation of the old Cretan laces, which were made with colored threads arranged in patterns upon a black or white ground. Painted lace is used for trimming dresses, and sometimes for trimming furniture. Although it will not stand washing, the fixative with which the colors are used protect them from atmospheric influence. (2) "Lustra painting" can be done on lace, and the same fixative Mr. Bragdon advertises for that purpose can be used for the water-colors.

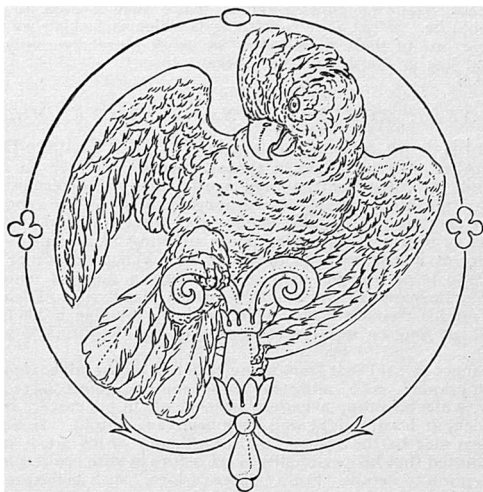
PORTIÈRES AND CURTAINS.

SIR: I have just read in the October number a description by Ella Rodman Church of a very charming home. The portières and curtains mentioned have caught my fancy. Can you give a more detailed description of them? (1) Is the silk rag portière knitted or crocheted, and with what size needles or crochet? (2) What width are the rags cut, and are they long strips of one color, or short strips of each? (3) Are the strips tied or sewed together? Do they not fray out, and is something done to prevent that? Are they knitted loosely or tight? (4) In the canton flannel portière, cream, terra cotta and salmon pink, if the bands are put horizontally, how many of each color are there? What height is each band? In what order do the colors look best? How are the bands joined together so as to look well on the wrong side? Is any design or fancy stitch put in the centre of the bands or just at the edges? (5) What is the whole width of each portière, and should they not just touch the floor when hung? If possible, please describe the dining-room curtains more clearly—dimensions, width of bands, or, if horizontal, height and distance between each. (6) Would crayon and charcoal drawings—my own work—look well framed in ash to match the furniture of the dining-room? (7) What treatment would you suggest for a portière of very coarse "toile Farfard," of which I inclose a sample? Would painting in oil look well on it, or a dado of different material, such as satin painted? (8) Will you suggest some inexpensive, yet effective, curtains to be used in the folding-doors between parlor and dining-room? Would the "toile Farfard" do for a foundation, and how should it be treated?

CANADIAN GIRL, Montreal.

(1, 2, 3) The silk-rag portière mentioned in "A Modest Little Nest" is there stated to have been woven, just as rag-carpet is. The pieces of silk may be of different lengths, just as the material on hand happens to be, and they can be both bias and straight, but they must be all cut of the same width—about half an inch. They are sewed together like carpet-rags, with ends lapping over each other; and they do not fray out when used for hangings. Some persons, in preparing them for the loom, sew the pieces together just as they come, as this is thought to have a more Oriental effect; others sew and wind each color into a ball by itself, so that the wearer can arrange them in Roman scarf style. This has a very pretty appearance, but it must not be forgotten that a liberal supply of black is required in this case, to divide and bring out the colors. These silk-rag portières can also be both

crocheted and knitted, treating the silk the same as for weaving, or tying, if preferred. Large wooden needles would be most convenient; and the work should be tight enough to show no interstices between. But the labor is great, and the work awkward, and weaving seems preferable in every way. (4) In the canton flannel portière, the vertical arrangement of the bands was intended for a low ceiling; but with a ceiling of at least medium height, a handsome and inexpensive portière could be made as follows: Have the dado of deep terra cotta, about one sixth the depth of



BIRD DECORATION FOR A HAND SCREEN.

(PUBLISHED FOR AVIS, QUEBEC.)

the whole portière; next to that a band of pale blue one quarter the depth of the dado; the cream color sufficiently deep to allow above it a band of salmon pink twice the width of the blue; above this, and finishing the curtain, about half the depth of cream again. In joining the bands together, if double-faced canton flannel is used, one end can be lapped over the other, and neatly turned under on both sides—back and front—to be feather-stitched on the joining with black crewel or zephyr. Wine color could be substituted for black with very good effect. It would add to the

wine-colored canton flannel, a quarter of a yard deep when finished. An eighth of a yard above this was a band of rather light terra cotta seven inches deep. Above this, and at the same distance, one of sage green five inches deep. Beginning at about a quarter of a yard from the top the same colors were repeated in bands of one width (five inches), at equal distances of an eighth of a yard. The bands to loop the curtains back were of wine color. (6) Ash frames to match the dining-room furniture would be very appropriate for your crayon and charcoal drawings. (7) The inclosed sample is too stiff to look well as a portière, as drapery of any kind should hang in soft, graceful folds. A painted satin dado is too handsome for the material; a plain jute velours, in mulberry red, or sea green, would look very well, both as a deep dado—say three quarters of a yard—and for a band of half that width to be placed near the top. (8) A great variety of very pretty Turcoman and jute curtains can be had at moderate prices for the folding-doors between parlor and dining-room, and these do not require any treatment. Plain, double-faced velours is also used for this purpose; and it comes in very pretty shades of golden brown, peacock blue, dark red, and old gold. Any of these would be more desirable, and far less troublesome than the "toile Farfard."

SOME MOTTOES FOR MANTEL-PIECES.

SIR: In your late article regarding the Villard house, you spoke of some mottoes upon the frieze of the dining-room "of a gustatory" nature. Can you oblige me by naming a few suggestive ones for a dining-room mantel, also for a nursery mantel, and a bedroom? A SUBSCRIBER, Pittsburg, Pa.

For the dining-room we would suggest: "Eat, drink, and be merry."—*St. Luke* xii., 19; "Now, good digestion wait on appetite."—*Macbeth* Act 3, Sc. 4; "Feed me with food convenient for me."—*Prov.* xxx., 9.

For the nursery: "Behold how good and how pleasant it is for brethren to dwell together in unity!"—*Ps.* cxxxiii., 1; "Peace be within thy walls."—*Ps.* cxvii., 7; "A soft answer turneth away wrath."—*Prov.* xv., 1.

For the bedroom: "He giveth his beloved sleep."—*Ps.* cxxvii., 2; "Blessings light on him that first invented sleep."—*Don Quixote*; "A little folding of the hands to sleep."—*Prov.* viii., 11; "It is good for us to be here."—*Matt.* xvii., 4; "To all, to each, a fair good-night."—*Marmion*.

Treatment of the Designs.

THE SUPPLEMENT PLATES.

Plate 477.—Figure designs by Edith Scannell, specially suitable for sketching on linen, outline embroidery and other amateur decoration.

Plate 478.—Embroidery designs for an alms-bag and a table-cover, from the Royal School of Art Needlework at South Kensington.

Plate 479.—Two designs for the decoration of violet altar frontals to be used in Lent, and one for an altar covering to be used on the festivals of saints and martyrs. The first frontal decoration may be executed in appliqué as follows: Monogram, white cloth edged with black twist, sewn over with gold, on a crimson velvet ground. Circle surrounding monogram, gold color. Wreath of thorns, two distinct shades of green cloth or velvet, one shade to intersect the other. Crowns, gold color cloth edged with black. Outline border, gold color cloth, edged with black. Ground beneath wreath of thorns and crowns, white silk. Only the main stems of the thorn wreath should be in appliqué; the prickly thorns will be better represented each with three stitches of a rich brown silk twist. The second frontal decoration presents the X and P of the sacred monogram in a particularly beautiful form taken from a lamp found in the catacombs at Rome; the addition of the wreath of palm leaves and the three nails of the Passion completes the design for a Lenten cloth. The ground encircled by the wreath may be a rich emerald green. Monogram, white cloth edged with black cord, the inner line being black twist. Jewels on the monogram, crimson, rich violet and green, edged with gold bullion and alternated with taste. Squares inclosing jewels, black silk. Dots between jewels, spangles. Palm wreath, gold color cloth or cloth of gold, edged with black on the inside, and on the outside with a violet cord. Three nails, raised with one row of string along the centres, embroidered with white twist silk and edged with black. The nails may be worked directly on the green silk ground; the monogram should be worked separately and transferred. The lines shown in the design on part of the wreath indicate the direction of the stitches in case the worker should choose to embroider it in gold color silk twist. The monogram on the altar covering should be worked in gold basket stitch, caught down with orange sewings. Stem of centre lily-branch interlacing monogram, plain couching of bright green floss. All the stems, leaves and calyxes of lilies in this design are to be plainly couched in rather coarse floss silk sewn down, one thread at a time, with sewing silk of the same shade as the floss, by stitches one sixth of an inch apart. Lower leaves on centre stem of lily-branch, green a shade darker than the stem; upper leaves, green two shades lighter than the stem; a vein of gold passing to be laid up the centre of each leaf. Calyxes of lily-buds, large and small, pale sea green floss. Lily-buds, white floss in long stitch, shaded with gray toward the calyxes. Petals of flowers, white floss in long stitch, shaded with gray on the under side. Stamens, bright orange, twist stitch with spangles. Small lily-sprigs to be worked on the same principle and in the same shades as directed for the centre branch. Scrolls about stems of lilies, some in bright orange, twist stitch and edged on one side with gold passing; others bright green edged with passing. Quatrefoils, plain gold couching, sewn down with orange. Stitches diverging from quatrefoils, passing. Dots and centres, spangles.

Plate 480.—Design for a dessert-plate—"Nasturtiums." For yellow nasturtiums use orange yellow, sometimes jonquil yellow, both shaded with brown green; add lines of carnation to one or two of the blossoms where indicated. Carnation or deep red brown, or, again, orange red can be used for the



MEDIAEVAL FIGURE DESIGN FOR PAINTED PANEL DECORATION.

(PUBLISHED FOR FRANCISCO, ALBANY.)

work, and also to the beauty of the hanging, to embroider the wide cream-colored part, which is really the body of the curtain, with various-colored disks at long intervals, in loose stitches of zephyr or crewel. The other parts need no embroidery, except where they are joined. (5) The width of the portière depends entirely on the width of the door-way in which it is to be hung, and whether it is desired to hang full or plain. It should just touch the floor in length. The dining-room curtains of unbleached muslin were trimmed in this way: On the bottom there was a dado band of

red varieties shading them with deep purple, and brown No. 17, mixed, or brown green. The yellow centre and the lower petal may be painted with mixing yellow shaded with brown green. The stamens are in sepia. The stems and buds being very pale in color use for them mixing yellow and the least touch of brown green mixed; shade delicately with the same. Use brown for the dried leaves on the seed vessel. Mix grass green, a very little blue, and a little deep purple for the gray green of the leaves, shading them with brown green. Outline all the work with deep purple and brown No. 17, mixed.

Plate 481 is the first of two designs for sideboard panels in repoussé work, by May Somers, of the Pennsylvania Museum School of Industrial Art.

Plate 482.—Monograms. "H."

THE extra supplement represents a gray and white cat, the breast, paws, and face being white, while the top of the head, back, hind legs, and tail are gray. It is to be painted in oils. Make the background a tone of light greenish gray suggesting the tone of distant foliage. The ground upon which the cat stands is to be a warm grayish yellow, representing a garden path. To paint the background use white, permanent blue, a little cadmium, madder lake, raw umber, and ivory black. The path is painted with raw umber, yellow ochre, white, light red, and a little ivory black. In painting the cat, first rub in the outline and shadows with burnt Sienna and turpentine. While this is drying, the background and path should be painted. Be careful to keep the general tone of the background lighter than the gray fur of the cat. The general tone of the fur is first painted in simple flat masses of light and shade, no details being put in at first. The effect of fur is rendered by the lighter touches upon the dark mass, and the darker touches upon the light mass. The highest lights and darkest shadows are kept simple, and do not show the details. To paint the gray fur use ivory black, white, raw umber, yellow ochre, a little cobalt, and madder lake. The white fur is laid in with a tone of light warm gray, and the high lights and accents of shadow are painted afterward. For this general tone use white, yellow ochre, a little ivory black, cobalt, and light red. For the high lights use white, yellow ochre, and a very little ivory black. In the deeper accents of shadow use madder lake and burnt sienna in place of light red. The pupils of the eyes are purplish black, and are painted with ivory black, a little madder lake, and cobalt. The yellow iris is painted with light cadmium, white, yellow ochre, and a little ivory black. The tip of the nose is delicate warm pink. For this use madder lake, white, yellow ochre, and a little ivory black, adding raw umber in the shadows. The inside of the ears shows a little warm pink also. Paint with medium flat bristle brushes, using smaller bristles for the touches of fur, and flat pointed sables, Nos. 5 and 9, for the small details, such as eyes, nose, and claws. Use plenty of paint when laying in the color, and oil out the canvas when dry, each time before repainting.

CHILD WITH GAME.

THE quaint little design on this page (published for J. P. T.) may be enlarged with good effect to almost any size desired, the outline and modelling being so simple. As a very decorative effect is desirable, the following scheme of color may be carried out: The background of the inside portion within the border is a tone of rich deep old blue, such as may be seen in some of the old frescoes from Pompeii. The narrow ornamental bar around the edge is a deep old gold color. The child's flesh is warm and rosy, and his hair is bright golden yellow. The wings are gray and white, tipped with violet and rose color. The stag lying over the shoulders is light brownish gray, and the floating drapery is light delicate pink. The outside border has a ground of dark terra-cotta red with the decorative pattern in two lighter shades of the same red, the straight lines being old gold in color. The ornaments at the corners are dark gold also.

THE MOSLER FIGURE STUDY.

THE charming design on page 119, according to the artist's own directions, should be yellow in tone. Cold lake red is the color of the girl's weather-stained skirt. The jug is brick-color, the lower part being rich, dark Vandyck brown. The bare feet are brown from dust. Mr. Mosler says: "The drawing was a study made for a picture in which the foliage, being quite dark behind the upper part of the figure, heightened and relieved in strong contrast the chemise; while the skirt, on the contrary, came out dark against the background."

BLUE JAY AND PARROT.

THE design of blue jay and yellow-headed parrot, on pages 122 and 123, is particularly appropriate for a single-panel fire-screen and would be most effective painted on clear glass in oil colors. If mineral colors are preferred, this design will be very striking painted upon an oblong platter for table use, or it may be adapted very well to a large round plaque, either for use or for ornamental purposes. The following scheme of color is to be observed for either oil or mineral paints: The background is warm blue, suggesting sky, and is therefore deeper in color above, growing lighter and warmer in tone lower down. The palm leaves and branches are a rather warm green, the thick stems being somewhat lighter and yellower than the leaves. The other leaves are darker and richer in color, and the berries are deep purplish crimson. The blue jay's feathers are gray, marked with blue and very dark warm gray, almost black; the breast is soft

ground, but let the clear glass be seen between the leaves and birds. This, when placed in front of the fire, has a very pretty effect. If painted on canvas or any opaque material, the background should be added. In painting the sky, use cobalt, white, a little vermilion, a very little light cadmium, and a little ivory black. The water is painted with the same colors, except that madder lake is used in place of vermilion, and raw umber is added. Use also less white and cadmium, with more cobalt and ivory black. For the distant trees use permanent blue, white, yellow ochre, madder lake and ivory black. The palm leaves are painted with Antwerp blue, white, light cadmium, vermilion and ivory black. Add raw umber and burnt Sienna in the shadows, omitting light red, and use less white and cadmium. In the deeper green leaves use madder lake in place of vermilion, using the same colors as those given for the palm, but in somewhat different proportions. More black, blue, and madder lake are used, with less cadmium. Add madder lake in the shadows also. The deep crimson berries are painted with madder lake, ivory black, permanent blue and white, adding to these colors burnt Sienna in the shadows, and a little yellow ochre in the high lights. In painting the birds, first lay in the general tones, in simple flat masses of light and shade, leaving the high lights, deep accents, shadow, and all details of feathers and the like, to be put in afterward. Do not attempt to begin with the details at first. To paint the blue jay, use for the gray feathers white, yellow ochre, a little ivory black, cobalt and madder lake. In the shadows use the same colors, with less white and more black, and add burnt Sienna. The blue feathers are painted with permanent blue, white, a little yellow ochre, a little ivory black and madder lake. In the shadows use the same colors, with the addition of burnt Sienna. Less white and yellow ochre are needed. The dark gray markings are painted with ivory black, white, yellow ochre, a little cobalt, and burnt Sienna. To paint the parrot, use for the brilliant green feathers Antwerp blue, light cadmium, white, a little madder lake, and enough ivory black to give quality. In some of the lightest touches use a little light zinc-oxide green, qualified by white, ivory black and vermilion. In the shadows use Antwerp blue, raw umber, white, a little cadmium, burnt Sienna and ivory black. Add madder lake in the color touches. The bright red feathers are painted with vermilion, white, madder lake, a little light cadmium and a little ivory black. For the dark blue tones use permanent blue, madder lake, white, ivory black and burnt Sienna. Paint the beak with raw umber, white, yellow ochre, a little ivory black and madder lake. In the shadows add to these colors burnt Sienna, using less white. The centre or pupil of the eye is painted with burnt Sienna and ivory black, and for the yellow ring around it use medium cadmium, white, yellow ochre, a little burnt Sienna, and a little ivory black. For the first painting use flat medium bristle brushes, and for the small details and finishing use flat pointed sables Nos. 5 and 9.

In mineral colors, after having sketched in the design lightly with a finely pointed pencil, begin with the sky, and wash this in with a general tone of sky blue, using plenty of oil, and blending softly before it is dry. Paint the water next, using sky blue and apple green, remembering to make the water deeper in tone than the sky. If necessary add a little deep blue green. The distant trees are painted with carmine and apple green, using less carmine than green. For the palm leaves use grass green, with mixing yellow in the general tone, and for the shadows use grass green mixed with brown green. The other leaves, which are darker and bluer in quality, may be painted with grass green, adding a little deep blue. For the shadows use carmine and purple. To paint the berries use deep purple, and shade with the same, adding a little deep blue. The gray feathers of the blue jay are washed in with a local tone made with ivory black and sky blue, and shaded with the same. In the highest lights leave the china bare, or use a very delicate tone of the gray. For the blue feathers use sky blue shaded carefully with black gray. The yellow head of the parrot is painted with jonquil yellow, and shaded with brown green. In painting the green feathers use grass green, mixed with jonquil yellow in the more brilliant touches. In shading, make the shadows rather gray than brown, using carmine and purple. In the deep accents use a little black green. The red feathers may be painted with capucine red, shaded with the same, mixed with a little black. For the rich dark blue tones use deep blue, adding a little deep purple as required. Paint the bill and claws of the birds with yellow brown, qualified by ivory black. In the deep accents, under the claws and in the beak, use sepia. Paint the pupils of the eyes with ivory black, and the yellow iris of the jay with jonquil yellow; that of the parrot, being redder in color, is painted with orange yellow.



FIGURE DESIGN FOR PANEL DECORATION.

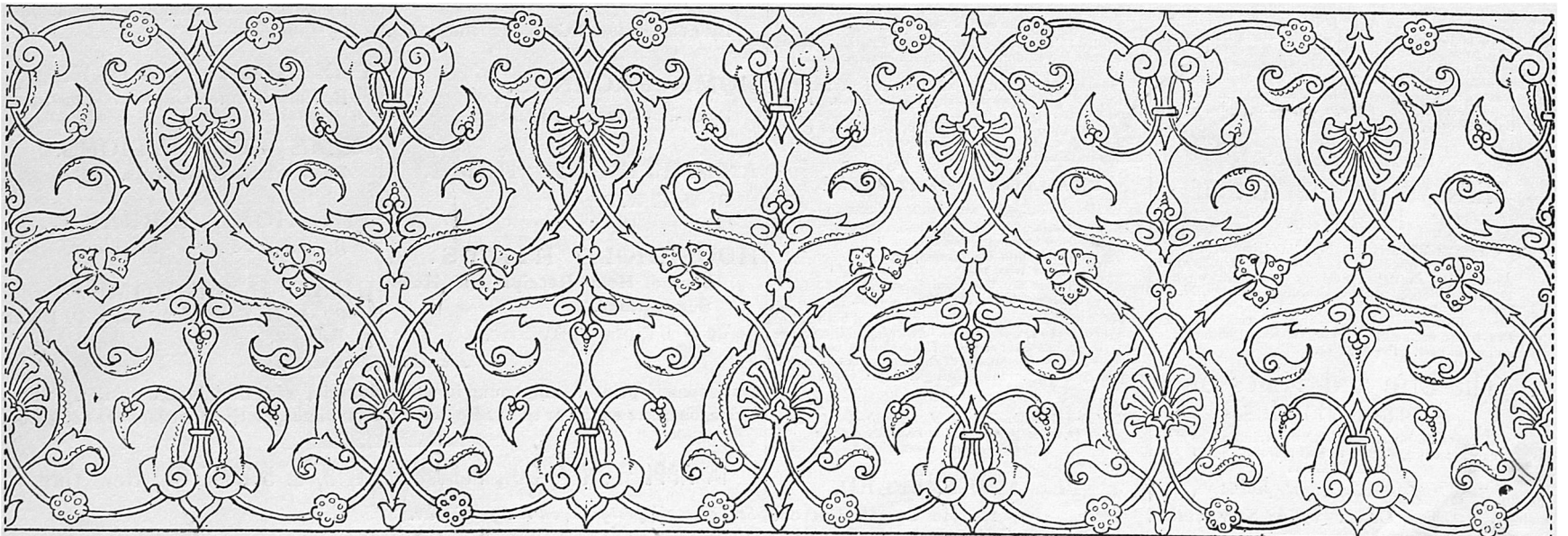
(PUBLISHED FOR J. P. T., DETROIT.)

light gray, while the tail, head and wings are blue, marked with gray. The parrot has bright yellow feathers on the top of its head, while its breast and tail are a most vivid and brilliant green. The wings are partly green, but on the upper edge are marked with beautiful scarlet and rich dark blue. The eyes are black in the centre, with a ring of amber yellow around the pupil, and the bill is light yellowish gray. The beetle is golden brown. To the left of the picture a distant landscape is suggested. This may be omitted entirely if preferred; if introduced it must be carried farther across behind the plants than is seen in the engraving. To do this, draw a straight line from the base of the distant trees across to the right hand side. Let the tone beneath this line be a little darker and grayer blue than the sky, representing water where it is seen between the leaves. The distant trees are soft gray green in color, almost suggesting purple in the shadows. The water beneath is of the color already mentioned.

If painting in oil upon clear plate glass, do not paint any back-

the same. In the highest lights leave the china bare, or use a very delicate tone of the gray. For the blue feathers use sky blue shaded carefully with black gray. The yellow head of the parrot is painted with jonquil yellow, and shaded with brown green. In painting the green feathers use grass green, mixed with jonquil yellow in the more brilliant touches. In shading, make the shadows rather gray than brown, using carmine and purple. In the deep accents use a little black green. The red feathers may be painted with capucine red, shaded with the same, mixed with a little black.

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Supplement to The Art Amateur.

Vol. 13. No. 6. November, 1885.

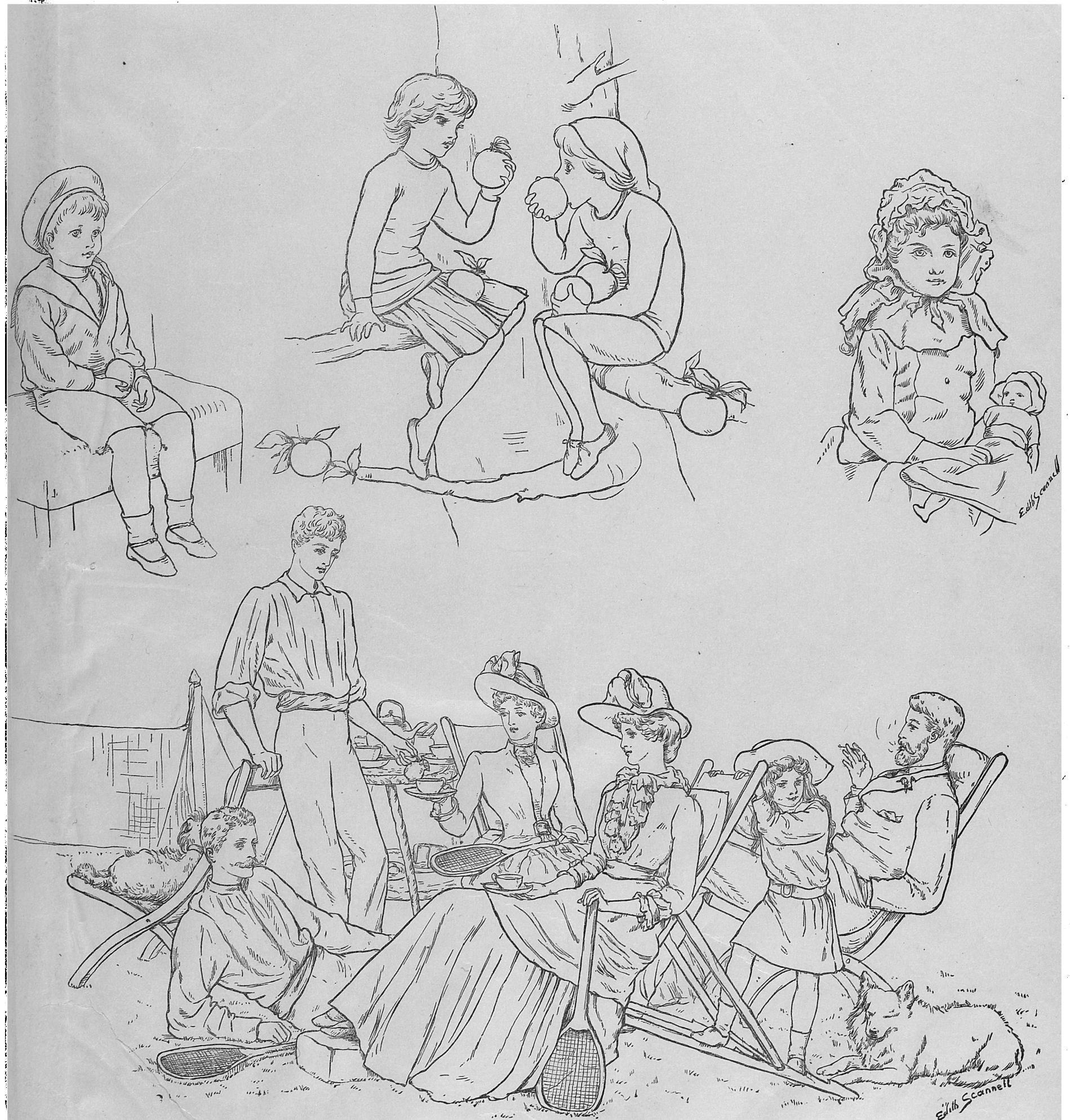
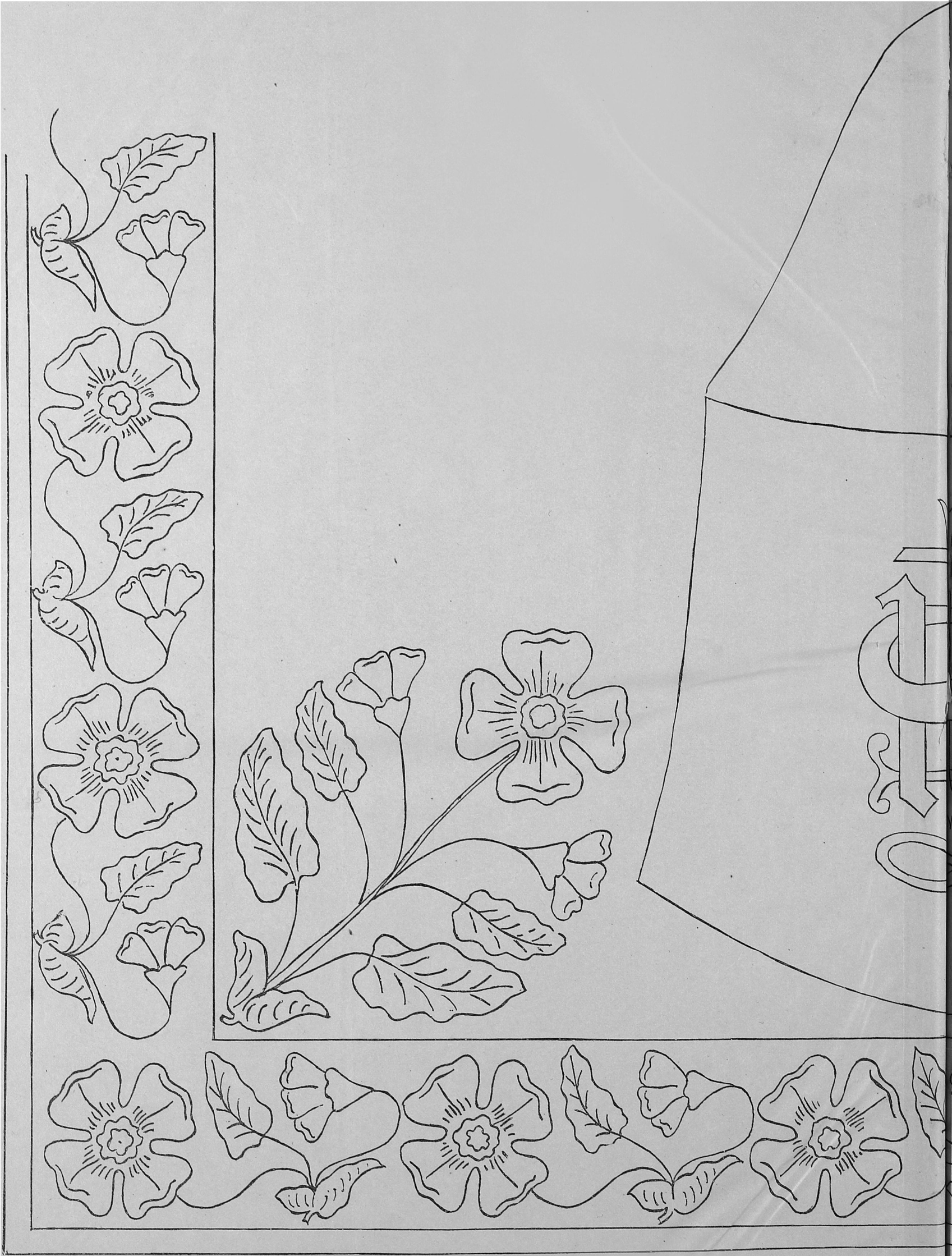


PLATE 477.—OUTLINE SKETCHES.
THIRD PAGE OF THE SERIES. BY EDITH SCANNELL.





ALMS BAG AND A TABLE COVER.
NEEDLEWORK AT SOUTH KENSINGTON.

Supplement to The Art Amateur.

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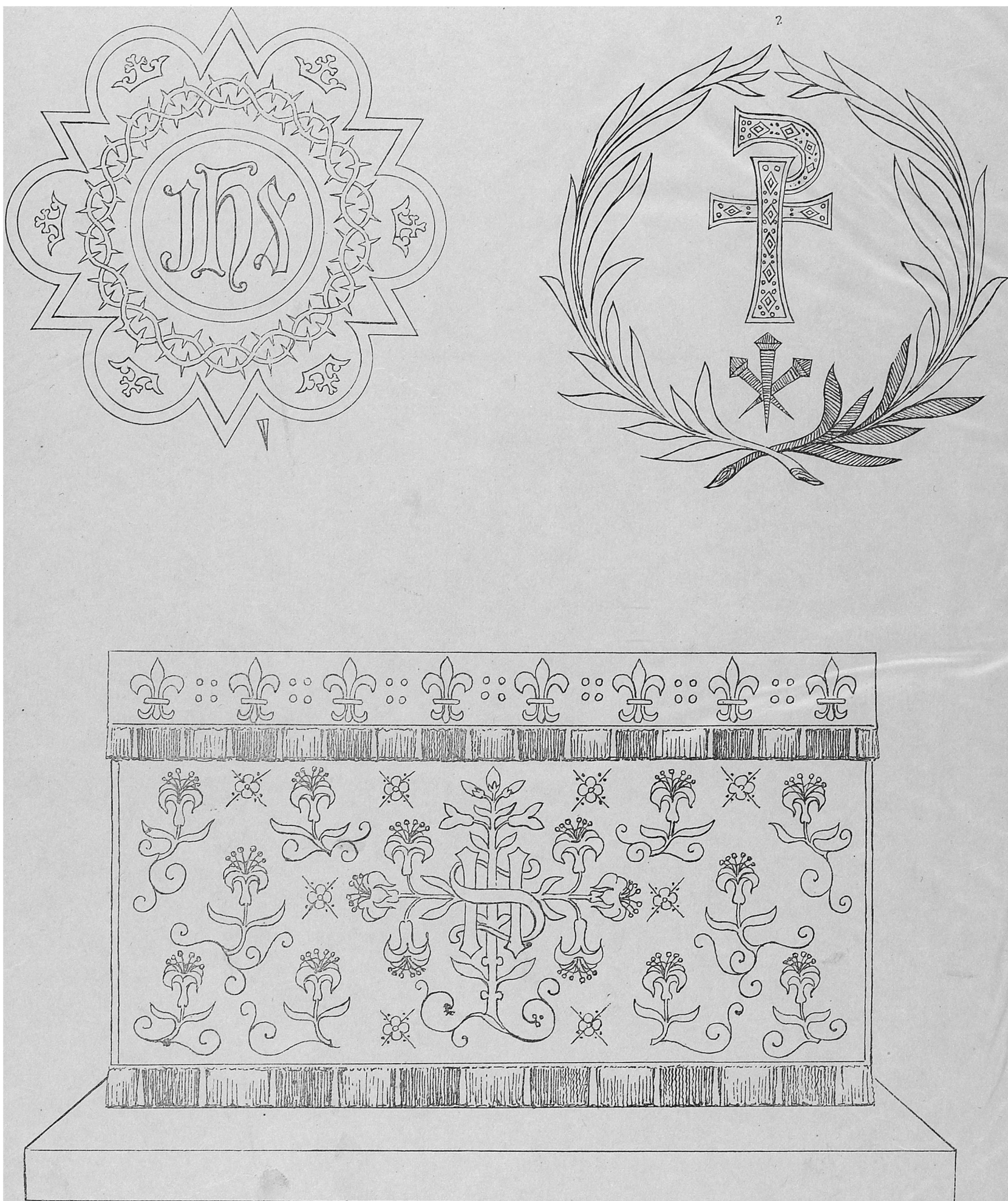


PLATE 479.—DESIGNS FOR ALTAR FRONTAL CENTRES AND AN ALTAR COVERING.
(For directions for treatment, see page 130.)

Supplement to The Art Amateur.

Vol. 13. No. 6. November, 1885.

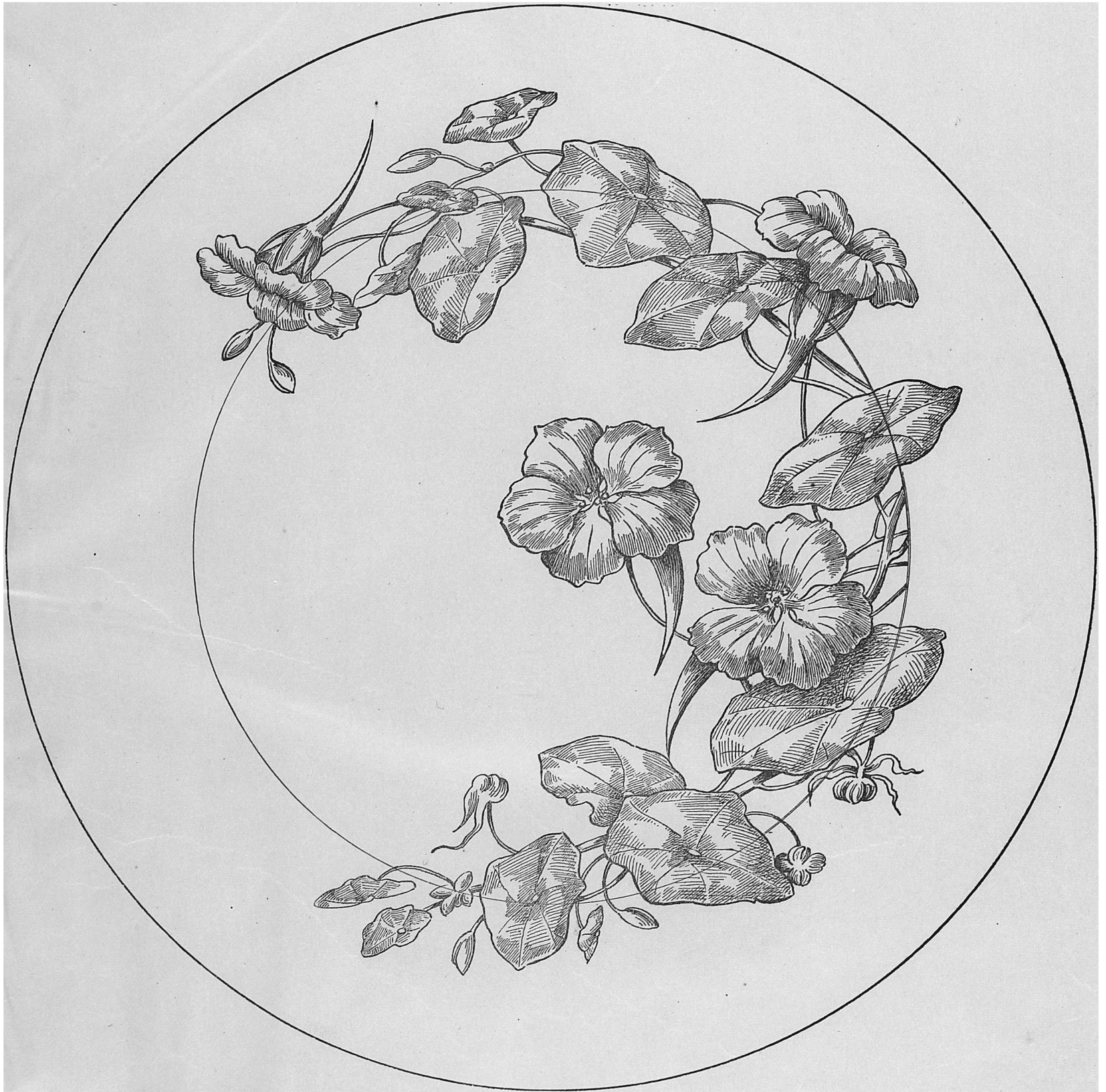


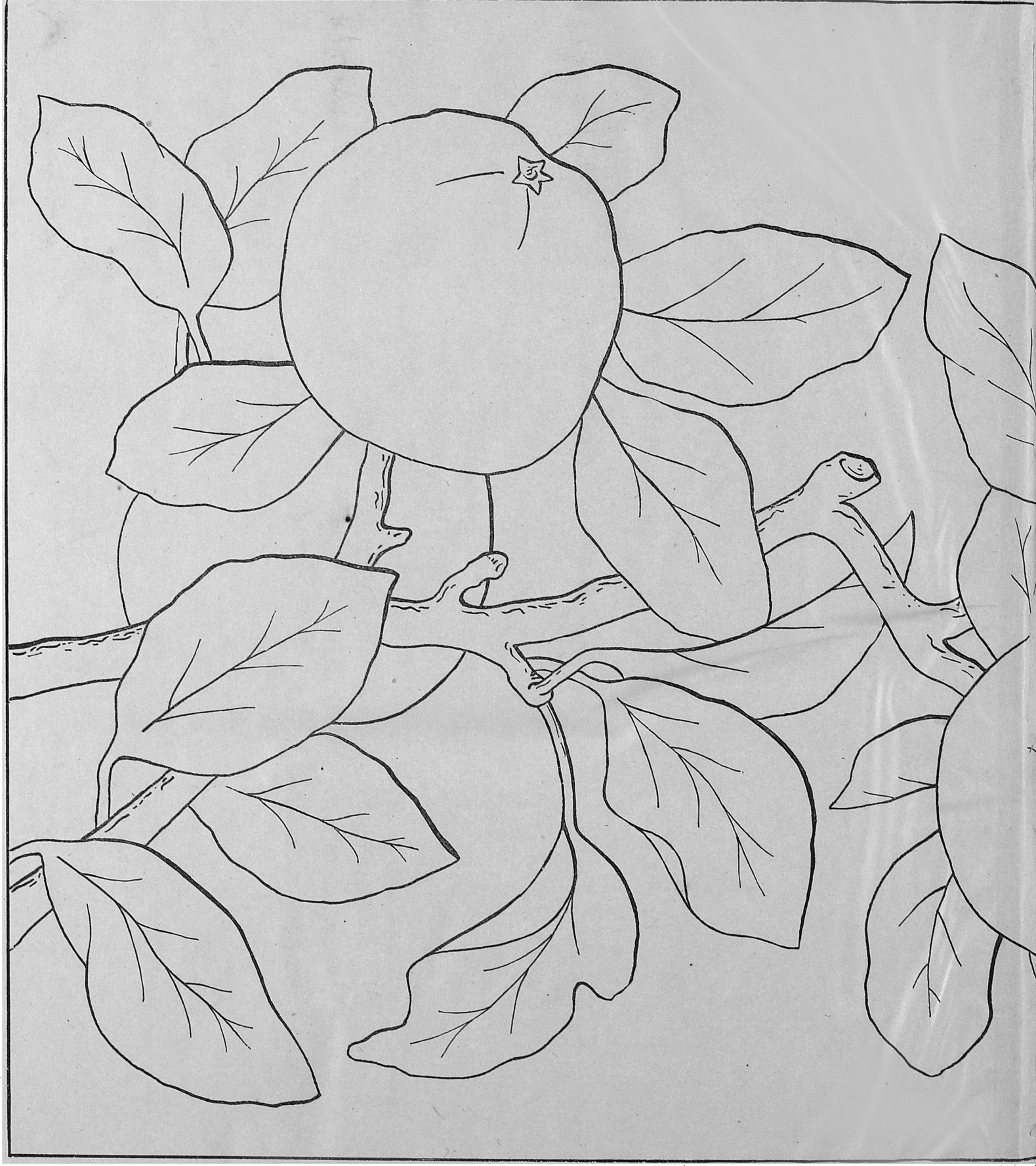
PLATE 480.—DESIGN FOR A DESSERT PLATE. "Nasturtiums."

THE LAST OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 130.)

Supplement to The Art Amateur.

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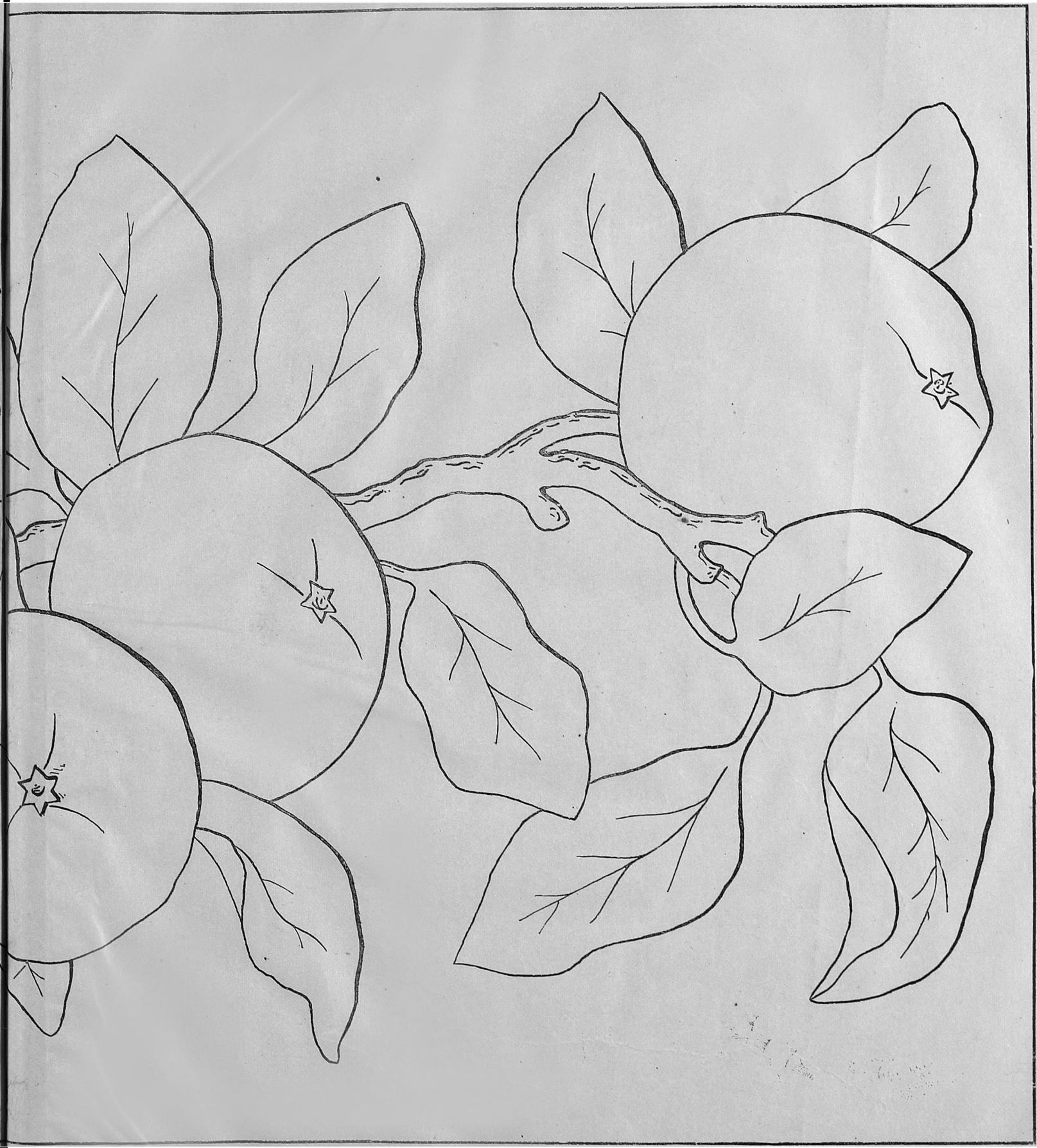


PLATE 481.—DESIGN FOR A SIDEBOARD PANEL IN REPOUSSE BRASS.
THE FIRST OF TWO. BY MAY SOMERL, OF THE PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART.

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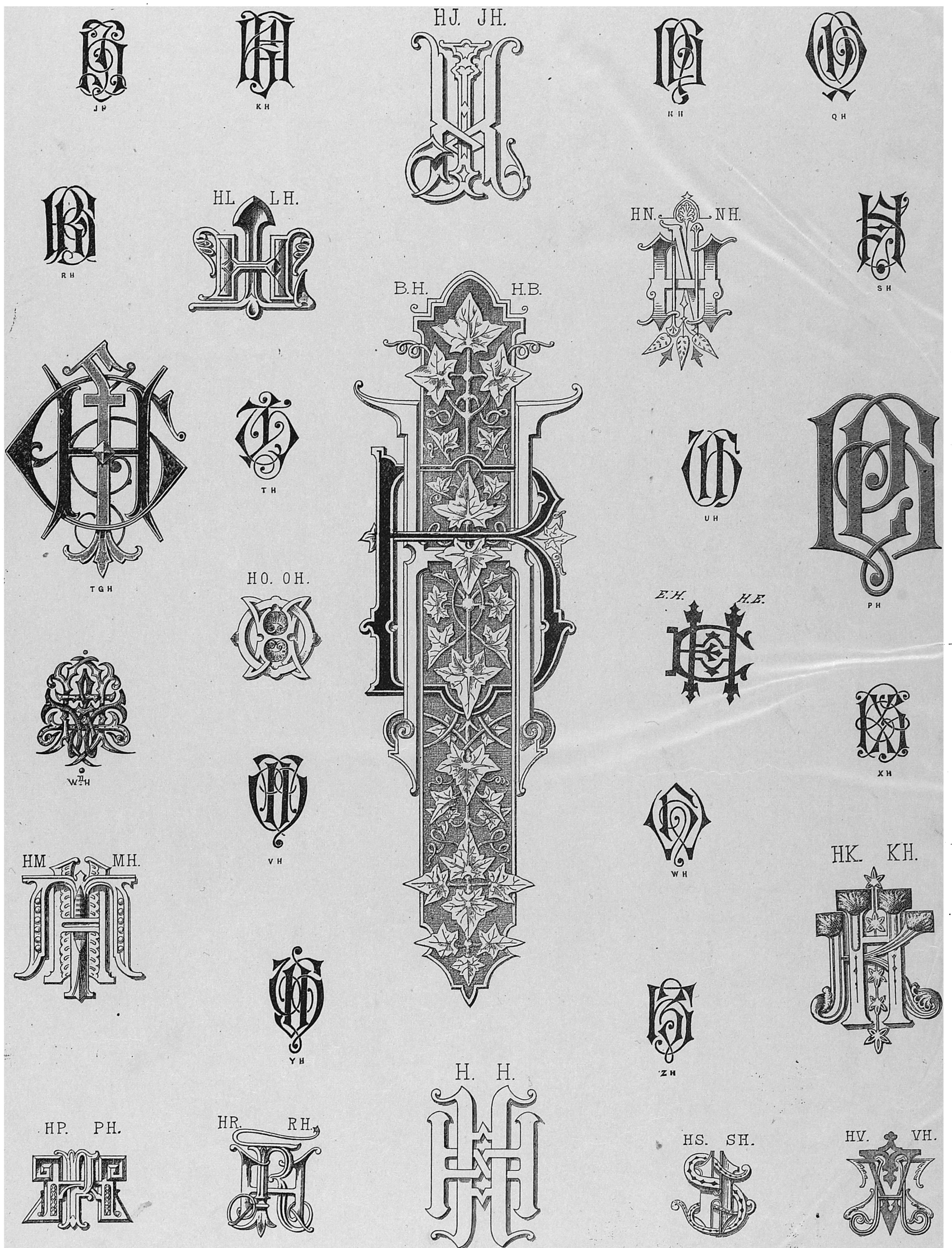


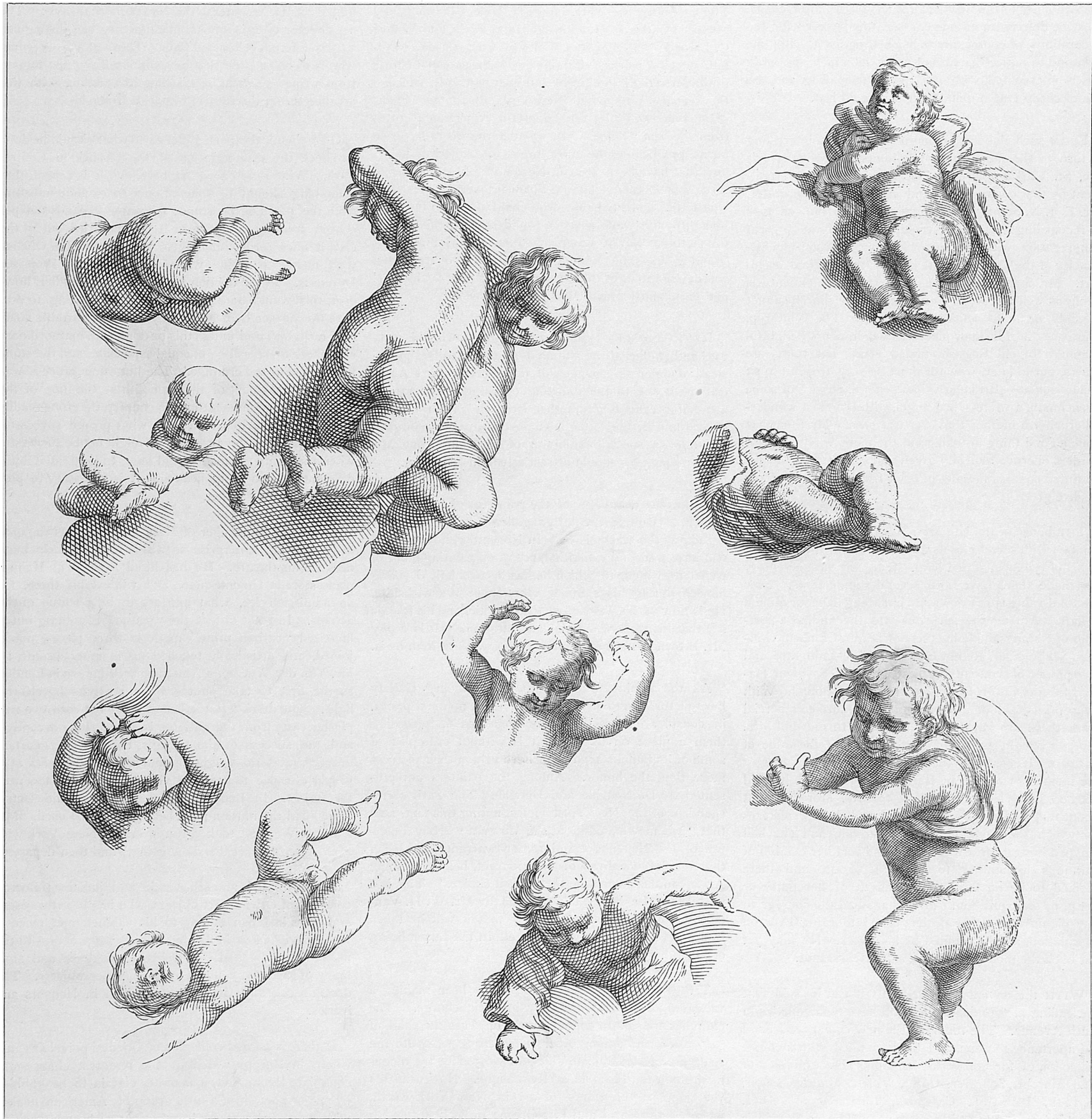
PLATE 482.—MONOGRAMS. "H."
SEVENTEENTH PAGE OF THE SERIES.

THE ART AMATEUR A MONTHLY **JOURNAL**
DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

VOL. 13.—No. 6.

NEW YORK, NOVEMBER, 1885.

Price 35 Cents.
{ With 9-page Supplement.



STUDIES OF CUPIDS FROM PAINTINGS BY THE OLD MASTERS.



STUDY BY HENRY MOSLER.

(FOR HIS SUGGESTIONS FOR TREATMENT, SEE PAGE 131.)



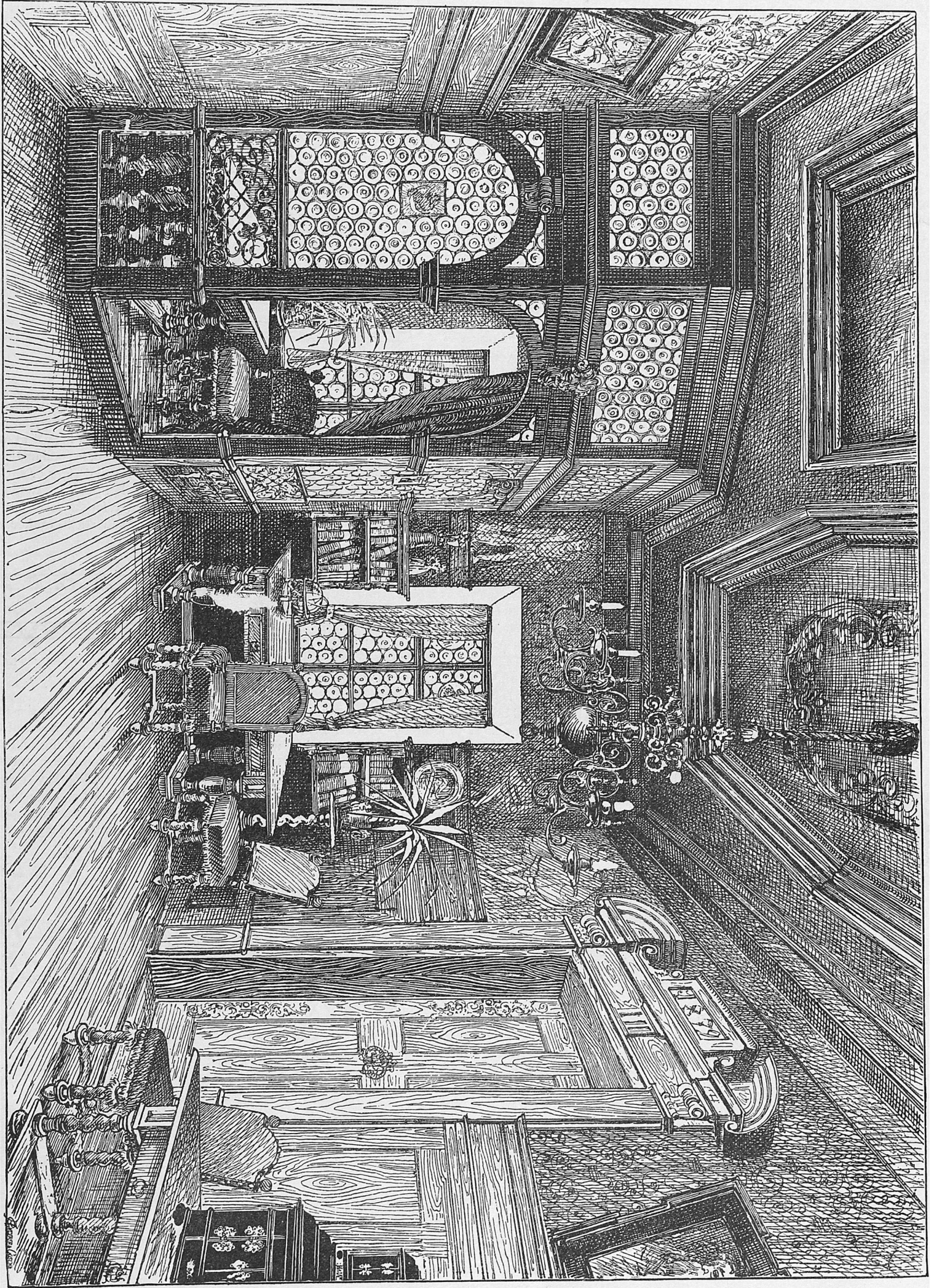
DESIGN FOR PANEL DECORATION

(FOR DIRECTIONS FOR TREATMENT)



JAY AND YELLOW-HEADED PARROT.

AND MINERAL COLORS, SEE PAGE 131.)



APARTMENT, WITH BALCONY ROOM, ILLUSTRATING THE USE OF GLASS "BULL'S-EYES" IN INTERIOR DECORATION.